

There's talk of them coming back next spring, after Japan, Europe and England are done with. Or they'll start a new record if they're signed by then, currently there's more than one US major who has expressed the intent to sign them, so that's quite likely. If they ever do come back, at any time, for any reason, this lineup in tact, with the kind of attitude they had this time (a bigger surprise even then their almost easy return to their past greatness, they never had this going for them to this degree in the past), just go, just go, just go. Everyone deserves a concert like one of these 3, particularly Chicago's, at least once in a lifetime. That's what we follow music for. Satori!

DONT KNOW WHAT TO DO
I DONT MIND
LOVE YOU MORE
PROMISES
CHAINSTORE
AUTONOMY
NOTHING'S LEFT
PULSE BEAT
NOISE ANNOYES
SAY YOU DONT
E.S.P
WALKING DISTANCE
WHY CAN I TOUCH IT
EVERYBODY'S HAPPY
HARMONY IN MY HEAD
WHAT DO YOU KNOW
WHAT DO I GET.

FAST CARS
EVER FALLEN IN LOVE
I BELIEVE

THINGS GONE WRONG
AGAIN

OH SHIT
BORDOM.

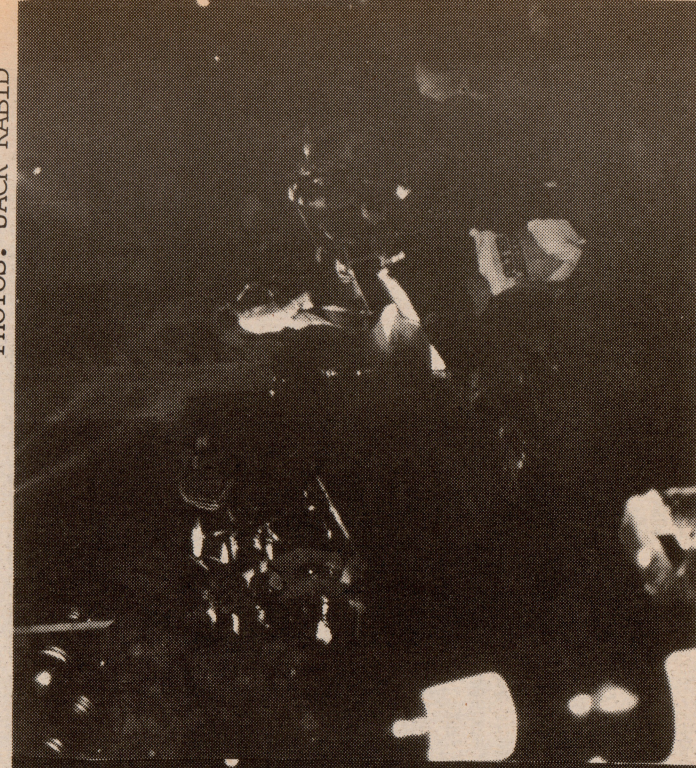
BUZZCOCKS' SET LIST, 9:30 CLUB,
WASHINGTON D.C., NOVEMBER 13, 1989.



BUZZCOCKS AT CABARET METRO, CHICAGO 11/18/89



PHOTOS: JACK RABID



LIVE! LIVE!

BAD BRAINS (from NY, City Gardens, Trenton 8/6/89)

I don't know how to judge Bad Brains. Like everyone else, I'm thrilled that the original '78 to '87 lineup is back; nothing else could be the Bad Brains, we didn't need the Ritz gig without singer **H.R.** and drummer/brother **EARL HUDSON** to know that! But the question remains, what is the standard, the unbelievable (literally) live gigs of the Bad Brains from '78-'83, or other live bands? Compared to others, the Brains are still one of the finest live bands in the U.S. However, they're about 1/2 as good as they once were, when they were twice as good as anybody else on the planet, an awesome (yes!) hardcore band. If you need proof, just get their self-titled ROIR cassette LP (recently issued on CD, a first for ROIR), and just try to imagine that even more intense, more tight, more powerful. As someone who's seen them play 70 times or so (though only 5 or 6 the last few years), they're a disappointment to behold in their relative twilight. It's also discouraging that they're now at the height of their popularity, so most of the new fans will never know what they've missed. Perhaps they're better off that way, certainly they'll still think Bad Brains are sensational! Lots of old stuff (thankfully), lots of I Against I, lots of the new LP (including a song fashioned out of the instrumental that introduces the song "I Against I"), and strangest of all, two 10 minute breaks so they could cool off, and H.R. playing the trumpet instead of singing on a few tracks! Bizzare! What possesses him to do the vocal line of "F.V.K." with his trumpet instead of his voice? Particularly since he's a phenomenal singer, and a below average trumpet player! Guitarist **DR. KNOW** still hasn't found his old precision edge, but he still has the fastest hand this side of Johnny Ramone, and bassist **DARRYL JENNIFER** still is the quiet leader on stage right. Earl is slower and has to work harder to keep up than before, yet you'd still be hard pressed to find many who can play hardcore (and reggae and funk too!) better than he, at blinding speeds, and the skankiest reggae rhythms. Hearing him back H.R. vocally on "I and I Survive" is still a huge treat too, great voices run in the family. A hot band, a very good show. Just make me forget Max's, The Playroom, CGB, Studio 9, Pep. Lounge, Bonds, A7, 171A, Roseland, Rock Hotel, 9:30, etc., and I'll be "Happy Jack."

ED KUEPPER (from AUS, Spo-dee-o-dee 7/18/89)

It takes Ed Kuepper, who co-founded The Saints in 1973, 16 years to make it to America, and what happens? His U.S. debut at Maxwells is the same night as the farewell reunion gig of his '76 punk contemporaries, The Damned! Cruel quirk of circumstance, that. Actually, Kuepper's music hasn't been "punk" since THE SAINTS' 1978 LP Eternally Yours, still most Americans are probably more aware of him through The Saints then his later band LAUGHING CLOWNS or his now 4 year solo career. Fortunately, although Kuepper's first ever US tour was a mere 3 dates, 2 of them were here (the other in LA), so there was a 2nd chance to see him at Spo-dee-o-dee (Ever hear Jerry Lee Lewis' version of "Drinking Wine Spo-dee-o-dee?") on 23rd St., the sort of ridiculously lame, spiffy, colorless venue that books new music once a year (at New Music Seminar time - this was the Australia showcase with Sunnyboys, Kuepper, etc.), and then goes back to being an overpriced, sheik, yuppie disco for tourists like it is the other 360 days a year. Kuepper drew

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a small if enthusiastic crowd, almost entirely made up of heavy drinking Australians, shame he has to come 1/2 way across the world to play for his own countrymen! But Kuepper, who will never be accused of being congenial on stage, nevertheless put on a professional show (too professional for some who are used to loose, rooty, spontaneous US rock bands, judging from the Maxwells reports). OK, the female backing vocals were a little overdone, and it seems ludicrous to see her sing lead on the waltzing intro part of the only Saints' number, "The Prisoner" (from '78's Prehistoric Sounds; no Laughing Clowns songs though), but the band was skilled enough to allow Ed to be the focus of the show, and he was great! What a guitarist! Thankfully nobody yelled out for his '76 classic "I'm Stranded," but you didn't have to have all of his 9 albums to know he's a master riffman with a combination punk/blues background! The best two numbers were the opening "Also Sprach The King of Eurodisco" ('87 Rooms of The Magnificent) and the title cut from Ed's 1st solo LP, '85 Electrical Storm, which has the harshest acoustic sound imaginable! Pity he comes here a solid 4 months before his first US LP (3rd Aus) is finally released, Everybody's Got To, even if it had already been out in Aus. for over a year! No one knew the songs, 'cept for the singles, but it's the best solo LP he's made, the first full band sound one he's really pulled off, and it made up the bulk of his set in fine if unfamiliar style. For a strong, obviously thoroughly rehearsed band, strong songs, and Ed's guitar playing (good vocals too), this was a terrific show that sadly almost everyone missed. Hope he comes back now the LP is out, perhaps he'd command the support his long and intriguing back catalog deserves. Please!

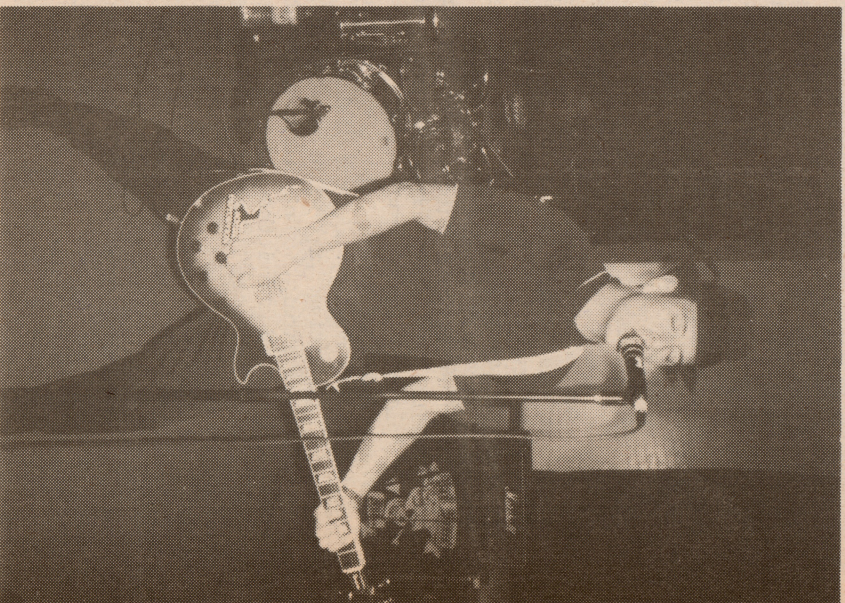
ED KUEPPER, EX-SAINTS ('73-'78) GUITARIST + LAUGHING CLOWNS ('79-'85) LEADER, CURRENT SOLO ARTIST, AT NEW YORK'S SPO-DEE-O-DEE, 7/18/89, HIS 2ND EVER U.S. APPEARANCE (3 DAYS AFTER MAXWELLS). (PHOTO JACK RABID)



Montana Studios was a "meet your new artists" showcase for Epic Records, the label that just signed them. If you think it's a shock that CBS would sign Social D. (I do), you have good cause: This sort of party was necessary 'cause the majority of CBS probably has no idea what it is they signed! Social D. are a smoother act than they were when they were one of the kings of the early 80's So-Cal punk scene, but they have a lot of that in them still, particularly since they still play most of those old songs like "Mommy's Little Monsters," "Another State of Mind," the blistering "1945," "Playpen" and even "Rude Boy" (!!!). They debuted a number of new ones, some of which are really happening (forgive the L.A. speak, especially "So Far Away" (not The Chords) which make me think the upcoming 3rd LP (Epic debut) will nicely mix Mommy's Little Monsters classic punk guitar attack with Prison Bound's more laid back rootsy songs, maybe even a little more pop based this time. If they record these songs anywhere near like they played them live, then it could be the best of the 3 LPs, meaning that their signing had no effect on toning them down! It sure didn't have any effect on the show they played for the label, they were the same as in the past, only less sloppy than at The Ritz in '85 and The World last year. This was the best post BRENT/DEREK (an excellent bass/drums combo) Social D gig here ever, the rhythm section has particularly tightened up behind the drumming of (ex-LEMO!) CHRIS. Sound was pindrop clear too, more bands should play in fancy studios like this! City Gardens show was much the same only longer, with more Prison Bound material, which was nice to hear. Two strong, confident gigs from a band that had mildly disappointed here in the past few years. If CBS doesn't try to make them into LA Guns, this should be a hell of a raw major label act!

than the OK at best Felt Forum '86 gigs, also better than the good Beacon Theater '84 gig or the '85 Capitol Theater one. It's strange to think the band we once saw at Mudd Club, at Queens College, or at Maxwell's opening for The Neats could be so splendid at Nassau Coliseum, but then again, they're the only band we've ever seen that became massively popular without changing their attitudes at all! Watching MICHAEL STIPE tell Tim Sommer on Post-Modern MTV that his goal was to "make activism sexy" is sure a far cry from the usual ego-bloated jerk basking in his newfound celebrityhood. At this show, there were tables everywhere set up for Greenpeace, and other environmentalist charities; this alone makes REM "1,000,000" times more useful to society than Def Leopard will ever be! And you don't get the feeling like Sting that it's their cause of the month either. About a third of the way through, suddenly the stage went pitch dark, and a slide show began, a text of the band's greetings, requests for quiet during the slow songs, reminders about the Greenpeace tables, etc, and then the show started again. Supporting their best album since Reckoning (or at least Fables of The Reconstruction), REM were a knockout for the first time since back then. Some of these songs were absolutely outstanding! "Inside Out," one of Green's lesser tracks, was actually the most exciting thing, with an absolutely dangerous groove missing from the studio version, and best of all, Stipe sang out of megaphone for half the song, a robot like effect that made the "I could turn you inside out" choruses absolutely sinister! Whoah! He turned this trick again during "Orange Crush" behind MIKE MILLS' superb backing "Ohhhhhh"s, which gave that another dimension. Best of all, a strobe at Stipe's feet illuminated he alone when the stage was dark, making him some kind of poltergeist. The only criticism possible was that everytime they'd build you up with a fast one or two, they'd pull out another quiet ballad. Admittedly, REM obviously cherishes these moments; Stipe sang a few acapella covers, notably an encore of SYD BARRETT's "Dark Globe" (see The Madcap Laughs, 1969 or the new Ogel collection version) and a chorus of THE GANG OF FOUR's "We Live as We Dream, Alone" (see Songs of The Free, 1981) as an introduction to the emotional "World Leader Pretend." We can even remember them opening one of the Beacon shows with THE VELVETS' "Pale Blue Eyes." Still, there's no harm in setting people up and pushing them over the edge with a dose of hard ones in a row. But there were so many highlights! The encore TELEVISION cover of "See No Evil," (opening track on Marquee Moon 1977, does this band have great taste in covers or what?), the surprisingly fireball version of "These Days" (which along with "Inside Out" was the hottest number), a quiet "South Central Rain," a heavy "Feeling Gravity's Pull," a lilting "King of Birds," and harsh, uplifting pullups of "Get Up," "Pop Song '89," "The One I Love," "Exhuming McCarthy" and even "I Remember California." REM seem comfortable at last with the large crowd they play to, and actually seize the responsibility to get all 17,000 involved (The Garden sold out in a few hours in March, this one had a few thousand empty seats. Why, 'cause of the Stones gigs?). Definitely the best platinum band we've seen since the 60's both on record and in concert. Still can't get over how much this band earned the \$20 the tickets were.

MIKE NESS OF SOCIAL DISTORTION (SEE DRUMMER CHRIS IN BACK?) AT MONTANA STUDIOS SHOWCASE, NEW YORK, 8/25/89 (PHOTO: JACK RABID)



thrill to see one of the people who redefined the modern guitar sound as we know it, not only for 12 years of Australian bands, but for so many U.S. bands who've covered old Saints songs (or Clowns) or ever were blown away by his recordings ("I'm Stranded" obviously, but so many more as well!).

Ed has a reputation to be anything but talkative. He's been called "the iceman" in the press, and even Bailey made a joke about humorless aryanas when being pressed on his difficulties with old mate Ed. But we're happy to say he smiled his share during the conversation, and seemed pleased to be playing. He is reserved, but if he's not fidgety and excited, he was more than cooperative.

JR: Have you played extensively in Europe?

ED: We've just finished a lot of dates there.

JR: How many dates are you doing here in the U.S.?

ED: Just three, Maxwells, this, and then L.A.

JR: So, what, are you just coming through America on your way home to Australia from Europe?

ED: Yes.

JR: You'll have traveled around the world then?

ED: Yes.

JR: How did you like Maxwells?

ED: I hated it.

JR: Why?

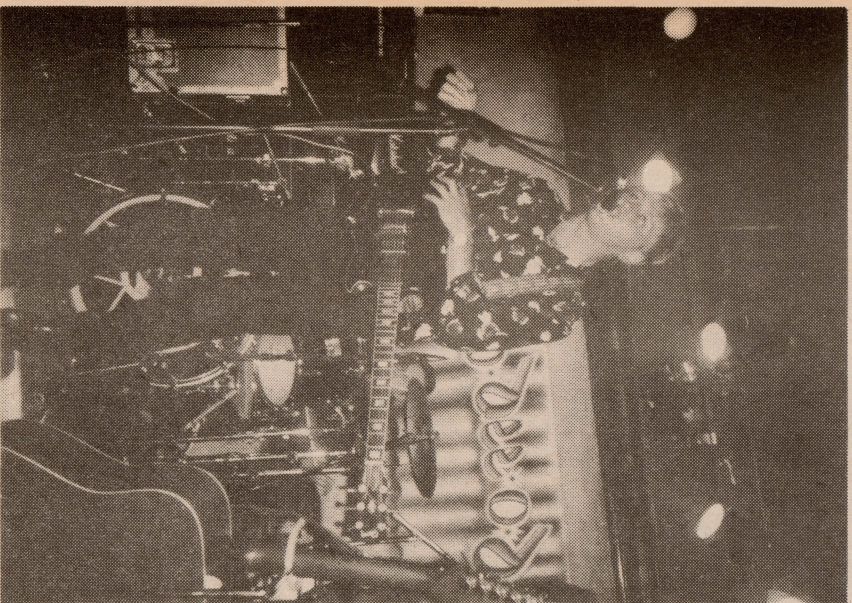
ED: I'm used to playing places where the P.A. works. (Curious coincidence: The Saints had P.A. problems when they played there too.)

JR: So hopefully this will be better than your U.S. debut.

ED: Hopefully.

JR: You've written and released a hundred songs or so. Do your solo sets concentrate on your solo stuff or are you tempted to do **SAINTS** and **LAUGHING CLOWNS** pieces?

ED: On the last tour we did quite a few old songs from both bands. (names 8 or 9 of them, I believe "Swing For The Crime," "Messing With the Kid" and "Eternally Yours" were a few of them, sorry folks!) Tonight we'll do "The Prisoner."



ANOTHER SHOT OF ED KUEPPER, AT SPO-DEE-O-DEE, NEW YORK, 7/18/89, DURING THE NEW MUSIC SEMINAR. GREAT SHIRT, ISN'T IT? PHOTO: JACK RABID

JR: I'm surprised, I guess it's just my perception of you, but I would have thought you'd do all solo stuff and just forget the past.

ED: Well, we did at first, when that was important. Now that I've been solo for four years I can play what I like.

JR: When you were growing up were you really inspired by **JIMMY REED** and all the old blues musicians, like **JOHN LEE HOOKER**?

ED: Yes!

JR: Have you seen many of them play?

ED: Sure, lots of them. I saw **MUDDY WATERS**, **BO DIDDLEY**, and several others I can't think of on the spot.

JR: What's your favorite recordings from your long career?

ED: I can't say. Ask me at any time and I have a different list (still doesn't say when pressed).

JR: I'm partial to "No More Sentimental Jokes" of your solo stuff.

ED: Sorry, we're not playing that tonight.

JR: What do you remember about The Hope and Anchor in London (where Saints were recorded for a double live compilation)?

ED: Not much, except a National Front skinhead opened the door for us, a nice bloke except that he was a nazi, a screwed up head.

JR: That live version smokes! ("Demolition Girl")

ED: Yes, I heard it once, I seem to remember it being surprisingly sound. (looking through issue 27 of *Big Takeover*) Hey what's this! (points to Saints' bootleg 7" on punk vault).

JR: Brisbane TV, '77 bootleg, awful quality.

ED: I don't think we ever played on TV in Brisbane. I think that's wrong. At any case, that's not a photo of The Saints, that's a photo of Laughing Clowns! Can you get me one of these?

JR: I'll do my best, they're hard to come by. Is it a pain to be an ex-Saint?

ED: No, I formed the band and I split them up in 1978. There's another band calling themselves that at the moment, but that doesn't bother me. It's only a pain when people dwell on that time to the extent that they downplay The Clowns or my solo work, which I believe is equally valid.

JR: Indeed, there is a band called Saints doing pretty well these days, and didn't you fill in as their bass player on short notice for an Australian tour in 1984?

ED: (surprised, curled upper lip) Yes I did, but only for a short 3 week tour as a favor to **CHRIS (BAILEY)**, Saints singer, who formed the band with Kuemper in '73), who needed someone at the last minute.

JR: Well you must have had to learn all their 80's material they've recorded since they reformed without you in 1979.

ED: Yes, but that was no problem since all the songs are in the same key (another mean smile).

JR: That must have been some fun.

JR: Didn't I read in the Aussie press back then that you and Bailey had buried the hatchet and would soon be recording an album together of your favorite covers?

ED: That's right, and we still might someday, it's just that he and I haven't had a chance to actually do it. And still, we'd probably disagree over what songs belonged on the record!

JR: You've always had your share of disagreements with him over the years, though, even when you were in the same band, right?

ED: Yes.

JR: Were The Laughing Clowns before their time? It seems that others have had some success mining

Anxiously awaiting next record. Matthew will soon be touring with **LLOYD COLE** in Europe and here.

4. **DARDEN SMITH AND BOO HEWERDINE**, (from England and Texas, Bottom Line, New York) 11/10/89. Surprisingly good debut LP from this duet of Smith, a country singer from Texas, and Hewerdine from England's **BIRIE**. They're even better live! Opening show for Lucinda Williams they played 45 minute set, mostly from the album, but they're still writing songs together so we can hope for a 2nd album! To me, Smith seemed the better of the two, so I probably should seek out his solo records.

5. **GUNS AND ROSES**, (from Los Angeles, LA Coliseum) 10/21/89. Guns and Roses? Whose list is this? Not expecting much + I don't own their records, but they blew me away live, believe it or not. Energy! Energy! Energy! (editor's note: This must be some sort of joke. Please tell me this is a joke, Jon? Please? Jon? I don't believe it. I have to print this?!)

6. **BLAKE BABIES**, (from Boston, Knitting Factory, New York) 9/17/89 and 10/28/89. 1st chance to see this Boston band, who have a new LP out on Mammoth Records (2 extra tracks on the CD). Very powerful trio with pleasant, yet biting vocals from female singer/bassist. A tad reminiscent of early Throwing Muses but very unique in their own right. Right on with their choice of covers. Who else with a female singer would cover **THE STOOGE'S** "Loose" (actually, it loses a lot if you ask me!—ed). 2nd time I saw them they covered a **LUCINDA WILLIAMS** song. Great taste!

7. **XTC**, (from Swindon, England, WMMR-FM, Philadelphia, acoustic - live in studio) 5/17/89. Well, I really didn't see them perform, but if I had...Actually, they played a few songs acoustically in the studio (great version of "Mayor of Simpleton") and later that day I saw them and spoke with them at Tower Records in-store. This may be the closest I get to seeing XTC live, and it was a pleasant surprise (actually we're told they're finally considering touring again in 1990. After 8 years of no live shows, they must have had a great time doing acoustic radio gigs across the U.S.—ed)

8. **WILL AND THE BUSHMEN**, (from Nashville, Cat Club, New York) 7/17/89. Part of New Music Seminar. As usual, I hated the Cat Club, but for a good show I'll go there. The Bushmen were real good. They rock more live than their record, which was slickly produced by **RICHARD GOTTHERR**. They've got good songs and a good sense of humor. Catch them when they play your town.

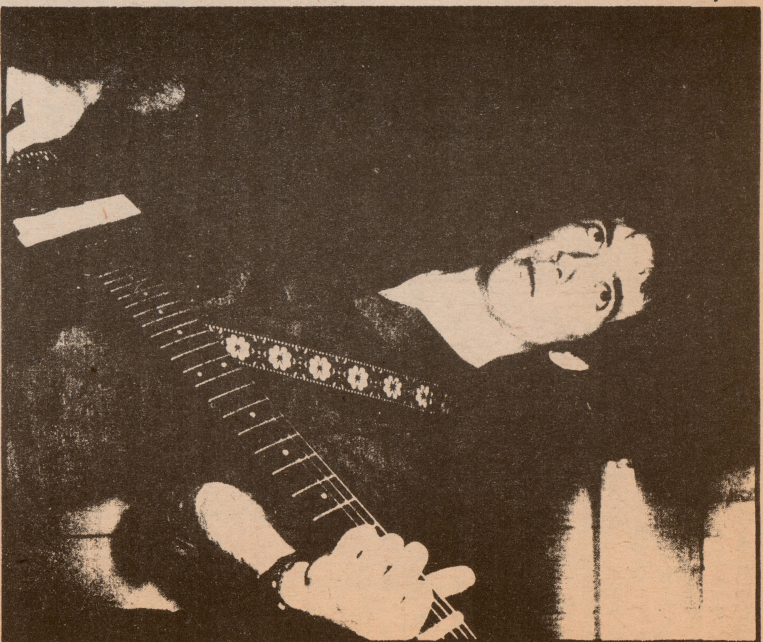
9. **LUCINDA WILLIAMS**, (from Los Angeles, Max's on Broadway, Baltimore, MD.) 3/23/89. This was the first time seeing Lucinda, whose record was my favorite of 1988. The show was superb, and included 3 encores. The last of which she came on with just guitarist Gurf and did a nice version of "All I Want" an older recorded song of hers.

10. **OTIS BALL AND THE CHAINS**, (from Dekalb, Illinois Live Tonight, Hoboken) 7/19/89. Talk about surprises! This one threw me for a loop. Never even heard of Otis Ball who's apparently a legend in Dekalb. Dragged to this show by a friend and boy was I glad. Otis writes great songs, Otis is out of his mind, and Otis is also one heck of a live performer. Kind of schizophrenic. I think I caught him on a good night. Buy his record on Bar None - should be out when you read this.

JON WEISS TOP TEN RECORDS 1989

1. **KIRSTY MACCOLL-KITE** (Virgin UK)
2. **THE LAST-AWAKENING** (SST)
3. **MATTHEW SWEET-EARTH** (A & M)
4. **GO BETWEEN-16 LOVERS LANE** (Beggars Banquet) →

N.M.E. 10/21/89



"What do I get?... Pete Shelley ponders reunion readies

'Cocks Buzz again

THE BUZZCOCKS are reforming for a 20 date tour of America next month.

The original Manchester band who released the first DIY punk EP *Spiral Scratch* and found as much support on the Clash's *White Riot* shows are being re-grouped by old Edmonds - manager of ex-Buzzcocks singer guitarist Pete Shelley.

Edmonds told *NME* this week that the band have been tempted back into action following a string of offers to play the States. And there is a possibility that there'll be UK shows to follow. The band will feature the same members who made Top 30 hits

like *Promises and Ever Fallen in Love* - Shelley on vocals and guitar, Steve Diggle (bassist), Steve Garvey (bass) and John Maher (drums).

The US tour starts on November 7 in Rhode Island and takes the group through to November 30. Said Edmonds: "From May there have been several approaches to myself and Pete saying that there's a demand in America to see them. FBI, one of the biggest agencies out there made a good offer and I've just this week got the agreement from all the band to do it."

Pete made it clear from the start that he wouldn't be involved in any project which didn't feature all the original members of the band as of when Howard Devoto left. But everyone's now agreed.

Without wishing to be mercenary, none of them made much money out of *The Buzzcocks* and the reality of the situation is that the right figure was put up, so everything's on.

Beyond the American shows I've already had offers of dates over here but I can't give any decision until we've seen how the American shows go.

Steve Garvey already lives out in New York where he's involved in a construction company. Maher is currently best known for drag-racing customised Beetles. However the news of the group reforming does follow a bizarre calendar of events this year surrounding Diggle - and Buzzcocks record releases.

● Back in the Spring Diggle changed the name of his band from **FLAG OF CONVICTION** to **BUZZCOCKS FOC**. The group encountered critical flack over the monicker but released the single and toured the country.

● A month ago however, Diggle was reportedly kicked out of the

group following a string of musical differences. The remaining members have now changed their name to **THE HIGH** - their manager Howard Jones telling *NME* this week: "The rest of the band didn't agree with the direction Steve wanted to take them in. They felt he was looking backwards too much."

● Diggle fulfilled three remaining dates as Buzzcocks FOC with a make-shift line-up including Craig Cannon - previously second guitarist with The Smiths.

● Meanwhile **PETE SHELLEY** following the release of a re-recorded version of his best known solo single *Homosapien*, appeared at London Peel's birthday party at John's Subterranea and softened up to the idea of reforming *The Buzzcocks* - a move he'd previously turned down on several occasions.

● Inevitably *The Buzzcocks* back catalogue has overthrown onto early in August. Absolutely Free Records released a live LP of the band recorded in 1977 at The Box.

● Now EMI have issued a four track EP of the band's singles *Ever Fallen in Love*. Promises Everybody's Happ, *Nowadays* and *Harmony in My Head*. It's followed by a five-LP boxed set titled *Product*, which includes a live set recorded for Capitol Radio at London's Lyceum, plus their three studio albums and the singles compilation *Singles Going Steady*.

While *The Buzzcocks* were enjoying Top 30 success over here at the end of the '70s, their popularity grew in America - and has continued to thrive.

Last year, to cater for Stateside demand, ROR Classics issued a live tape called *Last We Engaged* featuring tracks recorded by the band in the States shortly after they left in February '81.

5. **POSTIES-FAILURE** (Pop Llama)
6. **LUCINDA WILLIAMS** (Rough Trade)
7. **MIRACLE LEGION-ME AND MR. RAY** (Rough Trade)
8. **WINDBREAKERS-AT HOME WITH BOBBY AND TIM** (dB)
9. **BLAKE BABIES-EARWIG** (Mammoth)
10. **DARDEN SMITH & BOO HEWERDINE-EVIDENCE** (Chrysalis)

These are not in any particular order so you can arrange them any way you like!!

BY: MARIA PARI

The scene outside the New Museum on Thursday night (Sep. 15) was more reminiscent of the crowd outside Palladium than it was of a museum. Appropriately so, as it was none other than a show on Malcolm McLaren's influence in the early-mid 70's music scene. Walking inside, one is jolted by the Plexiglas enclosed remnants of one's adolescence; NY Dolls, Adam Ant, Bowwow, and Sex Pistols all bloom covers, posters, and other such "memorabilia." Wandering next into a dimly lit club-like room, fashion mannequins stupidly gaze at the viewer in representations supposed to be a display of punk outerwear and gear. (One which had six different names—the most interesting being SEX. It was originally a teddy boy outfit and seemed a bit lame as representative of what we're quite familiar with.) There was nothing shocking or punk about them unless the ideas of punkness expressed in a black tee with painted tits is something of the punk scene are walking away with this image. While watching a video loop of the Sex Pistols (the same 2 over 6 over) one woman pointed at the monitor, and to my horror, asked her companion, "Is that the Sex Pistols?" That explains the crowd. The rest of the exhibit is not worth expressing, but I will mention my intense urges to destroy it all.

After tapping Mr. McLaren lightly on the shoulder, he unhesitatingly gave us his time. His talk was straightforward, gazing into our faces and not in typical club-like fashion to the multitudes in the beyond. He enlightened us on a few things regarding the show and himself. The show, which was pretty sickening, was not of his design. In fact, he had very little say about the whole thing. He was merely contacted to "help out" the museum's decisionmakers. He admitted bluntly he didn't help them out. I figured there wouldn't have been a show. "If I hadn't helped them out, I figured there wouldn't have been a show." Malcolm felt he would rather have this glimpse of punk for spectators than nothing at all. Expressing what we felt about the unfair representation of punk (a bunch of t-shirts and album covers), Malcolm said, "you would never have had this type of show in London, it's insufficient. It's too immediate there, they know all about it." When asked about his contribution to the punk scene and what he thinks about it now, in an unrepentant manner he explained that, "people have a critique now of what's cool...Street now has a meaning." Punk's evolution has allowed, now, for this aesthetic to be created. Malcolm McLaren sincerely hopes the Museum's show will be inspiring to the public. To have them "catch a few bits" of punk's beginnings and to further discover more about what they viewed. Who knows, maybe Mark's Kansas City will re-open.

FINAL WORD: TIM SOMMER has been moved from hosting MTV's Post-Modern to appearing on "News at Night." Apparently, MTV felt it couldn't afford a host for post-modern (expensive studio time), and now no one hosts the program. This is intolerable. Even the worst host, like Martha Quinn is better than no host, some human voice! And Sommer is particularly missed. To voice displeasure with this change, write: MTV Post Modern, 1775 Broadway, NY, NY 10019. *****Goodbye to the 80's, a faceless decade, but don't worry, the 90's will be worse. ****Please, please write and respond to the contents of this mag. We appreciate contact more than you'll ever know. Two way streets are the only ones worth travelling.

SOUND CHOICE
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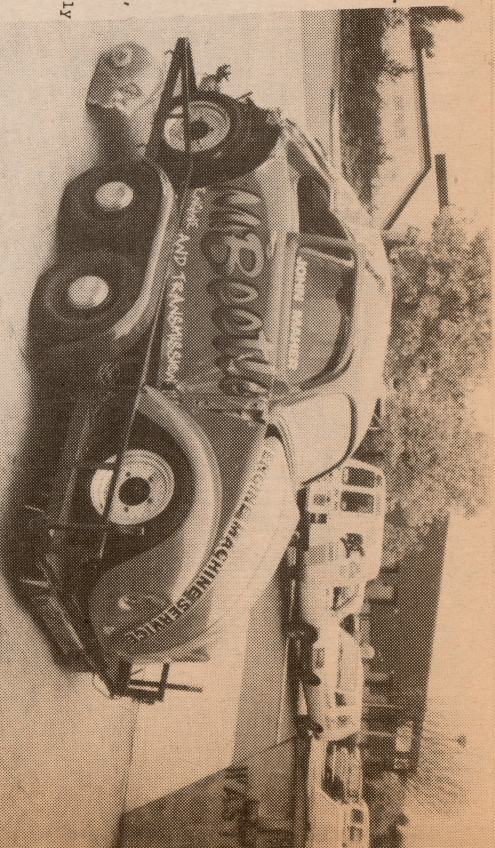
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ALBERT



SIDELINES OF THE STARS: This is "Mr. Beetle," the Volkswagen Beetle used by Buzzcocks' drummer JOHN MAHER to drag race when he's not repairing VW's at his garage. Photo taken after Maher crashed going 100 MPH! (photo: John Maher)

Happy holidays to you and yours. May the ubiquitous Mr. Claus bring you the Buzzcocks' Product 5 LP (3 CD) collection (then you know you've been real nice this year). Brrrrr it's cold!

I'M DONE! ARE YOU KIDDING!
THERE'S NO MORE! HAHAAHAHA...
(sound of editor collapsing.
You can reach him at
Bellvue, try visiting hours,
but don't expect any degree
of coherency. Poor fool.)

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(photo: sneaky Gregor Wadkins)